The American CINEMATOGRAPHER

VOL. 3, NO. 12 LOS ANGELES, CAL. MARCH 1923 TWENTY-FIVE CENTS A COPY

Loyalty Progress Art

Give Us A Place To Stand And We Will Film The Universe

AN ACCURATE CHECK

The cinematographer who has pride in his ART sometimes feels that he would benefit if he could have the time and equipment to handle his own laboratory work. A constant check on the developing of his negative and definite knowledge of other laboratory operations affecting his daily work would help him correctly to gauge his work in the field, as well as his lighting and color values. He would be sure if he could handle it himself that his negative would always tell the true story of his camera work.

STANDARD FILM LABORATORIES carefully regard the importance of this need and have provided a means of giving the cinematographer this information. Every night an accurate record is made of the developing time of his negative, as well as every other laboratory operation affecting it.

The cinematographer who cares to make use of this information, to inspect his negative or to see his light tests, is gladly accommodated. The fact that thousands of feet of negative are being handled every night by STANDARD does not lessen in the slightest degree the personal attention given to maintain the known standard of each client.

Standard Film Laboratories

John M. Nickolaus — *S. M. Tompkins*

Phone Hollywood 4366

Seward and Romaine Streets
Hollywood, California

Standard Prints

Vol. III MARCH, 1923 No. 12

The American Cinematographer

The Voice of the Motion Picture Cameramen of America the men who make the pictures

FOSTER GOSS, Editor

Board of Editors—J. A. DUBRAY, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN
ALFRED B. HITCHINS, Ph. D., F. R. P. S., F. R. M. S., F. C. S., Associate Editor
HARVEY E. GAUSMAN, Business Manager

TABLE OF CONTENTS

FOR

M A R C H

	Page
Importance of Film Editing—By LE ROY STONE	4
Dressing Interior Sets for the Motion Picture Camera—By E. E. SHEELEY	5
Proper Identification of Characters Is Urged—By H. LYMAN BROENING, A. S. C.	7
Some Cinematographic Scotch and Irish	8
The News Cinematographer—By CHARLES HALDEMAN	9
The Editors' Corner—Conducted by FOSTER GOSS	10
New Device for Production of Sea Motion—By GILBERT WARRENTON, A. S. C.	12
"Trails"—By GLENN ROBERT KERSHNER	13
Motion Picture Illustrated Titles—By H. C. JACOBSMEYER	14
Releases	15
Joseph Brotherton Becomes A. S. C. Member	16
Harding Signs Exposition Coin Bill	16
In Camerafornia	26

An educational and instructive publication, espousing progress and art in motion picture photography

Published monthly by Harvey E Gausman and Associates under supervision of The American Society of Cinematographers, Inc

Subscription terms: United States, $3.00 a year; Canada, $3.50 a year; foreign, $4.00 a year; single copies, 25 cents

Advertising rates on application

6472 Hollywood Boulevard, Los Angeles, California Telephone, Hollywood 4404

(Copyright by the American Society of Cinematographers)

Importance of Film Editing

By LeRoy Stone

Veteran film editor leads reader into the cutting rooms in thought-provoking discussion of every angle of his calling

A certain Western producer whose pictures have always been recognized as a standard for others to attain was recently asked "Which department of production do you consider the most vital?" "All of them," was his reply, but—this same producer has confessed that although he has been producing pictures for nearly fifteen years he has absolutely failed to find anyone to whom he would give absolute supervision of his film editing department On the payroll of this same producer are names with salaries amounting in some instances to fifty and one hundred thousand dollars per year Yet, by necessity, he personally supervises the editing of every one of his pictures Proof of this is shown when six months ago this same producer found it necessary to leave the coast and make his headquarters in New York City There were seven pictures being edited or were ready for the editors at this time Actual production of pictures continued in his absence but he would not allow the cutting to continue until his staff had been reorganized in New York City to continue under his personal supervision

Showmanship In Editing

Not that he was unable to find expert cutters—that is not enough—he insists upon adding showmanship to the final handling of his pictures That is what we need mostly today, more showmanship in the editing of pictures rather than just mechanical cutting

More Than Apprenticeship

The mechanical part of cutting can be mastered in a few years but expert film editing requires more than just apprenticeship—it requires study and application Entrances, exits, match-ups, cut-backs, fades and retrospects—inserting titles does not concern the expert editor He is mostly concerned in tempo, weighing the values of that particular piece of business that the director shot five different ways because he was not positive himself The fact that the director was not positive is a point in his favor

Various Ways of Treatment

The old idea that the director and the cutter are arch-enemies is a thing of the past Today, the director is allowing the cutters more leeway and they are co-operating more than ever The director has wisely realized that the more material he supplies his editor in form of protective shots and duplicate action, the greater the chance the editor has to give him a better picture. Editing of a picture, after all, is the dress-rehearsal of the drama If the editor can rehearse or recut and try out on the screen different ways of handling the vital sequence of the picture wherein there might be some doubt of its "getting over," the better the chance of arriving at the perfect picture

Cuts Climax First

Different types of pictures require different handling in the editing rooms Frequently a picture will build and build in suspense to arrive at a climax that is disappointing to the audience It is very possible in some instances that the picture has been faultily edited The method the writer has adopted after ten years of studying the results of his own cutting is to cut the climax of the picture first whenever possible and devote the greater portion of his time smoothing out and recutting it until perfect If the results are satisfying, the story can be logically developed—increasing the tempo in each episode as he nears the climax until the final "wallop" On the other hand, if the story had a "mild" climax, the development of the episodes leading to it would be handled entirely different so that the audience would not be led to expect too much In other words, the construction of the picture is always upward regardless of how high or low the climax may be built.

Keeping the tempo of the story at a high key when necessary requires much thought as usually there is an abundance of "planting" to be carried along with it Very often in a melodramatic story the suspense is killed by carrying it too far—in other cases lost by allowing it to drop The editor knows that in most cases "surprise" and comedy cannot be combined He knows that an extra "plant" cut will tip off what is coming and therefore he of value in getting a laugh perhaps in comedy and in the drama eliminating that extra cut probably would give the episode a dramatic punch

Logical Development For Drama

Drama requires smooth and logical development, one jarring cut or very bad match-up frequently mars an episode I recall a picture made by a famous director in which the audience was held in suspense at the meeting of two estranged lovers The scene was marvelously well directed Your attention was riveted upon these two characters as they slowly came face to face One gesture from either character might reveal what the climax of the situation would be Well I remember how I watched each and every move—the suspense maintained was perfect The man started to make a move—either to turn away or to take her in his arms, when suddenly a cut-back to another scene that was absolutely irrelevent to the situation flashed on the screen for a few seconds—then back to the lovers concluding a love embrace that was intense What happened in the meantime? This is a simple example how "speeding" up a picture ruins characterization unless it is done with extreme care.

Unnecessary Action Injurious

It is vital for any picture regardless of its nature and type to tell a story in an interesting manner without boring the audience with unnecessary action that tends only to destroy the value of later dramatic scenes Oftentimes a director is at a loss to understand why a dramatic sequence in his picture does not hold when he is positive of its value He perhaps has not taken in consideration that there has been so much preliminary ground work that he has fogged the values of his real drama Yet he knows that he must retain much of his ground work in order that his picture is properly motivated By careful cutting and recutting the editor can establish all the preliminary motivation necessary and yet do it in a simple manner both entertaining and retaining the full values This is usually handled by "splitting sequences" or in other words, handling two sequences at one time, hitting the high lights or important parts of each one yet telling it in the same amount of film required to handle one of them if cut individually

Offsetting Character Defects

Consistent characterization is necessary to the perfect picture The director of today generally watches this point very closely, but in spite of his watchfulness inconsistencies in character appear and must be eliminated The screen will forgive a character falling from grace but after that fact has been once established, a repetition of the same thing will destroy any vestige of sympathy that might have been built to Although repetition seems logical in the script, the audience turns away with disgust and labels it nauseating These things are usually not difficult to edit out of the picture unless it is built in with the plot so tight that elimination will weaken the story In that case it is usually far better to resort to the hack method of using the story telling sub-title than

(Continued on Page 17)

Dressing Interior Sets For The Motion Picture Camera

Before used, properties must meet rigid camera tests to establish their cinematographic qualities

By E. E. Sheeley

Each set must be "camera proof" and furnishings must be selected accordingly, says Universal art director

Dressing of oriental set such as this necessitates careful consideration for camera angles and entails exhaustive work to find those organizations which carry authentic "props" for such atmosphere.

The dressing of moving picture sets calls for something more than a pleasing effect to the eye—any interior may be ever so pleasing in itself but its composition may be entirely conflicting when the camera angles are taken into consideration.

Every cinematographer knows how difficult it is to shoot an interior which, though probably beautiful to the eye, presents almost insurmountable obstacles to transfer its appearance to the screen just as beautifully. While an interior may, to all indications, be "tastefully" dressed, it may, on the other hand, involve such a series of clashing factors as to render impossible its being practically photographed.

Should Be Ready for Camera

When the cinematographer sets his camera up on an interior, that interior should be as nearly perfect as possible so that he will not be obliged to waste valuable time in making experiments in the shooting of the action of the characters before it becomes conclusively evident that the entire "dressing" of the set must be altered. If there is any experimenting—and there is plenty of it—to be done in the dressing of an interior, let that experimenting be done before the director calls his players and the cinematographer to the set for the making of the scenes in a production.

It is the duty, then, of he who dresses the interiors to exert every effort that the decoration of such sets be in accord with protographic possibilities rather than work against the camera and the cinematographer. Usually the fulfillment of such duties falls under the jurisdiction of the art director and cinematographers in his department who preside over the technical, the property and similar departments which carry out the actual physical dressing of the interiors.

Study Scenario for "Dressing"

The first step in the dressing is a careful perusal of the scenario so as to determine just what is needed. Here is where the severest difficulties very often arise. It may so happen that the scenario writer may recommend some certain interior construction and dressing, and it may be the case that the scenarist, though a very brilliant person in his line, may possess virtually no technical or architectural training so that the construction he recommends cannot be carried out at all if the interior is to be photographed, in fact, it would be necessary to give a set six walls in many instances in order to carry out the designation of the scenario department. It might be said here that if the scenarist, who does not have technical or architectural knowledge, would take it upon himself to learn as much as he could about the possibilities and the limitations of the camera, about the details which go to dress a set properly, about set construction even if he speaks only to the carpenter on the stage, he would increase his own efficiency immeasurably and prove an even more valuable man to his organization.

Every Step Considered

When the scenario is studied, those who dress the sets consider every step of action that is taken on the interior in question. The furnishings which go into that interior must aid the action as much as possible. Nothing that would obstruct the execution of the action may be used. Camera angles must be kept in mind at all times, nothing should be ordered that would violate the photographic factor in the least.

If the set does not house contemporary action but represents some fixed period, then every care must be made to furnish it correct to the slightest detail. We of course

A simple interior, constructed to be "camera proof" with properties placed with minute regard to action and shooting angles.

A more involved interior which gives art and property directors anxious hours to find furnishings to meet all camera requisites

are familiar with the various furnishings and decorations which are in vogue today, so that an interior which calls for them naturally will not prove so hard to dress as an interior whose furnishings are of a period which has become strange to us

Mathematical Calculations

Then there are all sorts of mathematical calculations to be made concerning the interior, and he who does not have a thorough knowledge of all branches of mathematics at his command will find himself at sea

Property Houses Enlisted

When a list of objects which are deemed as suitable for the interior are finally drawn up, it is turned over to the "outside" man of the property department — that is, the man whose duty it is to assemble all the articles which are designated on the list He makes a thorough canvass of all sources of such supplies — at the great property houses which have brought together for motion picture use materials from every part of the world His duties are of the utmost importance, too, since the actual physical dressing of the set depends on him He must know what an article's camera possibilities are for certain uses He must be able to pick objects correctly the first time so that time is not wasted in returning them to the property houses and exchanging them for others which should have been selected in the first place The "outside" or property man has also been given a copy of the script at the very beginning and he also studies it minutely with regard to period, given details, etc.

Effects With Props

Just as effects are to be made by the use of lighting, other effects are accomplished by the placing of objects in the dressing of sets A picture placed here or an ornament there may eliminate bleakness or break a vacant effect. If great depth is to be shown in a minimum of set space, this may be accomplished by "forcing the perspective," just as is done in drawing

Every interior must be balanced Objects must be so planted that they fit in with every point of action that is to happen in the set

Test of Sets

Before the set is turned over to the director, it is given the acid test within our organization when two cinematographers who comprise a special experiment department set up their cameras on the set in question and pass finally on its "photographic fertility" If it is found that the set is cinematographically satisfactory, a chart which, with full data, has been especially prepared is turned over to the director who is to use it, pointing out the suggested angles which the experiments and construction have established as the best to shoot from. Of course when it is known which cinematographer is to shoot the set in question the props have been selected to harmonize with his own photographic individuality.

S. M. P. E. CONVENTION DETAILS

The Traymore hotel has been selected as the headquarters for the spring convention of the Society of Motion Picture Engineers to be held in Atlantic City, New Jersey, May 7-8-9-10.

This meeting, it is anticipated, will be one of the most significant ever held by the S M P E, and a banner attendance is expected Reservations are being made already.

Arrangements are being made for a general reunion of all the members, with numerous pleasure expeditions being planned for those who attend.

As yet, a list of papers to be read and subjects to be discussed has not been announced definitely but it is known that a wealth of information, invaluable to all interested in motion pictures, will be brought forth at the convention

Special preparations for the benefit of the ladies who will be present have been made, a committee of ladies having been appointed for the purpose.

ART PHOTOGRAPHY AND THE SCREEN

When the director, after days of preparation, is at last ready to shoot, the rapidly moving film registers much that is dramatic and much that is educational But how much photographic beauty does the grinding mechanism reproduce? When all is said and done, the artistic achievement should be of equal importance with the story. That is, the story should be beautifully told No one who has seen the beautiful Bruce scenics has been unmoved by these marvelous masterpieces of the picturesque. Here is photographic art par excellence.

After all, it is the photographer with a deep devotion to art and an abiding love of the beautiful to whom we must pass the laurel He it is who has advanced the art of picture making from the Daguerreotype to the sensuous soft-focused lens. And it is this same trail that the moving picture camera man is following. His problems are very different, we acknowledge, but the fundamental feeling for beauty and the art of revealing it are the same His is a worthy profession and we honor him because it is he who by his study of the limitations of photography keeps constantly enlarging our horizons and bringing more and more beauty to the silver sheet — Film Fun

Proper Identification of Characters Is Urged

Uncertain introduction causes confusion to audience and lessens entertaining value

By H. Lyman Broening, A.S.C.

Lengthy casts cannot be successfully introduced in the bulk, is contention

For a time it looked as though the motion picture was ahead of the stage in the matter of Character Introductions. The players or characters of the play should be at all times kept clear in the minds of the audience. How often it is that several characters of a photoplay look similar and, if not properly "introduced" to the specator, results in a complicated puzzle, especially in the case of an eight or nine reeler, or where there is an exceptionally large cast.

In the theater or speaking stage, the program and list of players is constantly before the audience for reference and the characters are usually listed in the order of their appearance.

Difficult to Remember

Not so with the feature picture. After a series of announcements there appears a long list of players, as, for instance, in "The Stranger's Banquet." The screen is crowded with small type in order to get it all in. In a large theater the last row holders are totally incapable of knowing just who is who. At times the list is so lengthy a panoramic title is necessary. It is almost a mental impossibility to remember these characters from the time the list is presented, until they finally reach the screen, in some particular scene.

Separate Introduction

Some years ago someone conceived the idea (a very good one) of introducing each character, with a sub title, in their order of appearance, the title followed by a fairly good sized close-up of the player. This is the simplest way to create an intimate impression upon the audience. If characters are introduced, one at a time, or perhaps in small groups, the spectator gets on much better terms with the players at the very start of the story and the next time he sees them he is more apt to recognize them.

Fixing Character

Some flashes or cutbacks are so very short and do not allow for lengthy analysis, but if the character in the said flash has been emphatically introduced, much guess work is avoided. The scenario writer, in planning out his continuity, can find ways and means of providing introductory close-ups of the cast without serious injury to the story.

Assist Audience

We of the industry are more or less familiar with the faces we see on the screen and know the players by reason of our personal association with the industry. Our audiences, however, need a bit more assistance. Some of our screen stories are complicated enough, as it is, so that a group of actors, wearing the same mustache, or a flock of ladies with the same blonde hairdress, can be the source of much mental anguish if not properly impressed upon the intellect by means of the ever-ready close-up.

Use Film Advantages

Why not entirely do away with the stagy old program idea and use the advantages the motion picture offers? The audience is always interested in who's who in the movies, so we might as well give it to them the way it is most easily understood.

Enlarged Standard Plant

A new photograph of Standard Film Laboratories showing, in the rear, the additional negative drying rooms necessitated by this institution's phenomenal expansion during the past year. This plant began operations in February, 1922, with facilities that made it one of the most modern and efficient film laboratories in the world. Since then one addition has been built and several interior alterations have been made to care for rapidly increasing business. Among the recent changes is the construction of several additional cutting rooms for the use of directors and cinematographers. These cutting rooms combine absolute privacy with all possible facilities for expediting the editing of film. John M. Nickolaus and S. M. Tompkins, founders of the institution and respectively vice president and secretary-treasurer of the company, have issued a standing invitation to makers of motion pictures to visit the new plant and to make use of the added advantages.

Some Cinematographic Scotch and Irish

Wetness of land of Burns and Scott proves photographic handicap is Hopkins' experience

□ □ □

"Machine-gun" camera brings quick action from Irish, port-holes for English crowds

Shades of gray and soft effects. Typical English photographic atmosphere

Taken at 3.45 in the afternoon before Westminster Abbey with Big Ben in the distance

Returned from a jaunt of several months into Scotland, England and Ireland, Willie Hopkins, artist, director producer and traveler, brings a rich store of cinematographic information from those countries

In his trip Hopkins was concerned with actually "shooting" the countries themselves as he was gathering cinematographic material for the first four of his series of travelogues into the homes and haunts of eminent poets and authors, including those of Burns and Lauder in Scotland, Dickens in London, Shakespeare in Stratford on-Avon, Ibanez and Cervantes in Spain, Wagner and Schiller in Germany, Hans Andersen and Ibsen in Norway and Denmark, Byron and Dante in Switzerland and Italy, Scott and Tennyson in England and Scotland, Washington Irving ad James Whitcomb Riley in this country, and Mark Twain in America and Europe

Hopkins and his associate and cinematographer, James T. Gibney, formerly associated with Gaumont in various European countries, were virtual cinematographic pioneers in their expedition into Scotland

They found that the natives there were just as interested in motion picture production as the native Englishmen themselves, and the Englishmen are becoming a by-word to cinematographers because of their gregarious proclivities in surrounding and hemming in completely any camera that is set up

Photographic Enigma

"Scotland was a photographic enigma for us," Hopkins says on his return to this country "For five weeks after we arrived there we were unable to turn the crank of a camera, or rather I should say that we were afraid to turn the crank of a camera, as it was raining or 'misting' almost continuously Finally, after delay after delay, our hopes for better weather became exhausted and we became desperate It was the wettest summer in years, as the crop reports will show, it was so wet, in fact, that the farmers were unable to harvest the grain in a great many instances But, rain or no rain we at last determined to shoot what we were seeking

Surprising Results

"The results surprised us After the usual experimenting and adapting ourselves to the conditions, we found that we obtained very good effects in the rain by shooting at F:7.

'Photographically, you come to realize the practical as well as the poetic sincerity of the poet's description of Scotland

" 'Land of brown heather and shaggy wood,

" 'Land of the mountain and the mists'

"If one is striving for soft focus effects one finds this mist ideal. Here in the United States we go to all sorts of

(Continued on page 18)

No scoop here. Enterprise and vigilance of news cinematographers puts them at the proper place at the right time. This photograph by Fred Albert of Dayton shows, left to right, Fruenkel, International News; Prichard, Pathe News; Mayfield, Fox News; Albert, Kinograms, and Tobias of McCook Field, in the act of shooting Art Smith, pilot, following trial flight in Dr. George De Bothezat's helicopter at McCook Field, Dayton, Ohio

The News Cinematographer

By Charles Haldeman

Minute Man of Movies works with hair-trigger rapidity is crusader to bring news of world to amusements and instruction's portals

The "news" cinematographer may be called the minute man of the movies. He must be ready on the briefest notice to snatch up his camera and paraphernalia and travel scores of miles to record an event in celluloid—an event which thousands of audiences in this country and abroad will be viewing on the screen before the passing of a month.

In the past ten years, the news cinematographer has come to mean much to the world—not only to the world today, but to the generations of the future. He is not only a power of entertainment, but he is an important factor in preserving a record of the history of the world. What would we give to see a moving picture of the signing of the Declaration of Independence, of the inauguration of Washington or of Lincoln in the act of delivering his Gettysburg address? How much more it would mean to us if we could see those events revived before our eyes in faithful accuracy instead of depending on print to present them to us.

Film History For Progeny

But there were no news cinematographers in those days. Think, then, what it will mean to our great great-grandchildren for them to see important historical events which are taking place in our lifetime and which, thanks to the invention of motion pictures, are being recorded for all time. Even now, we follow with the keenest interest scenes showing important happenings during the administration of Woodrow Wilson, who removed from the White House just two years ago.

The efforts of the news cinematographers provide unfailing entertainment for our brethren of our own age as well as capturing history for those who will live thousands of years hence. The news reel has found its place on every theatre program. Classed as a "short" but important subject, it is the delight of many a theatre manager who welcomes the variety it lends to the most impressive of programs.

But does the motion picture patron realize, when he sits peacefully in his theatre seat—will the history-interested people centuries hence realize what the news cinematographer has to go through to "get" the events which appear in the news films?

One Chance Only

Unlike the cinematographer who—with all sincere respects to his truly wonderful prowess—shoots the prearranged productions, a mishap in which may be remedied by going through the action again, the news cinematographer cannot depend on rehearsals but must record his events as they happen—if the crowds get into his way, if some bit of mechanism fails him, that is his ill luck. He has no means of making a fire burn down a wall again or to make a diplomat retrace his steps on leaving a conference hall, so that he can retrieve an error which may have occurred in his first attempt to shoot a scene. There is usually one and only one chance per scene for the news man, he must get it or miss it—be scooped.

Nosing For News

To be able to register a clear cut scoop is just as much a source of satisfaction to the news cinematographer and those he serves as it is to the newspapermen and the sheet that he serves. But scoops are not so easy to achieve as might be thought. Every news man has his contemporaries who are as ardent as he in the prosecution of their duties. Trained by hard knocks and experience they are men who find it difficult to outdo each other. The cinema news "beats" are just as well covered as are the various beats

(Continued on Page 20)

The Editors' Corner

—conducted by Foster Goss

"X"

Color photography continues to hold aloof as the unknown quantity in the world of films. Much has been accomplished in attempts to realize it; a great deal remains to be done before perfect color work is achieved.

That there will be successful color photography ultimately cannot be doubted if the persistence of science, the tenacity of man and the richness of resources are to be counted at all, but much chaff will have to be grown and blown away before the kernel for which so many are striving is reached.

Whether color photography can be successfully employed in dramatic motion pictures stands as an open question. The facts which seem to assert themselves against adapting colors to dramatic vehicles were summed up in a recent number of the American Cinematographer in an article by Philip E. Rosen, prominent director and cinematographer. His reasons, arrived at after years of mature reasoning, have evidently struck a resounding chord, judging from the discussion they have prompted in motion picture circles.

Not a little interest was caused some time ago by the announcement that Douglas Fairbanks intended to make his forthcoming production in colors, taking advantage of the most advanced methods to date. As chief cinematographer for Fairbanks' productions, Arthur Edeson, a member of the American Society of Cinematographers, conducted a series of investigations into every known phase of color work with the idea in mind to determine the most feasible and use it, or a combination of several methods if possible, for the Fairbanks special production. But the experiments, involving the expenditure of several thousand dollars and extending over a period of many weeks, resulted in a decision against color in its present stages.

But perfect color photography is to be hoped for, striven for, since it will bring manifold advantages, the scope of which is indicated contemporaneously by several methods, which, though not claimed by any one to be perfect, nevertheless give pleasing effects.

Whether or not the goal is reached in color, the research that it is actuating is not unlikely to add invaluable findings to photographic knowledge, just as the delvings of the ancient alchemists in a futile quest to manufacture gold uncovered discoveries which, outshone by the promise of gold at the time, are said to have contributed invaluably to the important industry of dye making.

RELEASE PRINTS

After a motion picture producer has seen days and dollars spent in the making of a picture, he naturally should want his vehicle to reach the public as perfect as possible.

But does he, in all instances, possess such a desire?

The cinematographer may call to the fullest on his artistic and scientific experience to imbue a production with superb photography so that it brings out every phase of direction, acting and technique to the best advantage; his negative may be faultless, but the pursuit of good photography does not end there.

When the film leaves the camera, it has traveled but a part of its journey. Even when it reaches what may be said to be its last lap—the making of release prints—it has an important, if not the decisive step before it. For on the making of the release prints depends how the picture will appear ultimately before the public.

How, it may be asked in all justice to everybody concerned, can satisfactory release prints be made if the laboratory is compelled to use speed over reason in turning them out to meet a premature release date, arbitrarily set by some distant business office for commercial reasons alone? As much attention should be accorded the making of each of the release prints as is given the shooting of the picture itself. After all, the time and worry devoted to the scenario, the direction, casting, acting, photographing, technical details and all the ramifications incident to the production of a film, the possession, which finally remains for the producer to make his money on, is, as a veteran laboratory official recently pointed out, a series of photographs. That is what the salesmen sell to the exhibitor; that is what the public pays to view.

Why, then, subject the release print, because of a mad rush for speed or the improper selection of laboratories, to slipshod methods that detract so from the screening of a picture that the cinematographer who filmed it may experience difficulty in recognizing it as his work? Such methods compare, one prominent cinematographer remarks, to the painting of a very expensive automobile with innumerable coats of highest grade paint, and then, for a finish, to daub it over with a "ten-cent" coat of varnish.

Throw the dog bones and he growls.

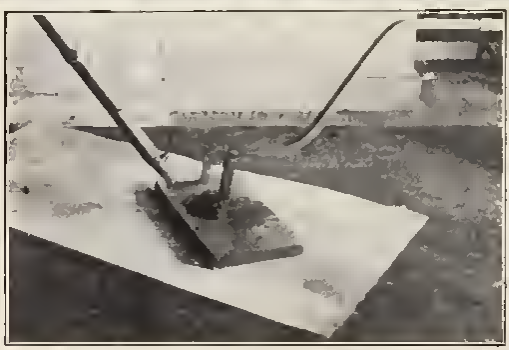
New Device For Production of Sea Motion

Attachment for tripod leg eliminates expensive set construction

By Gilbert Warrenton, A. S. C.

Device proves successful in operation Means much in making of maritime pictures

Upper photograph illustrates operating principles of new sea motion device. The inventor Gilbert Warrenton, A. S. C., stands by camera.



Left: Close-up of attachment to tripod leg. Manipulation of leg produces, according to choice, rough or mild sea motion

In the course of progress in production of motion pictures and the constant striving for new effects of realism there is seldom a curtailing of expense in securing a desired effect, particularly when the material factors, such as weather, location and stage space, offer no resistance But when there is insufficient stage space, the locations too distant, or with uncertain weather—that is a different story

Speaking, then, of productions wherein boats and action at sea figure largely, direct the attention to the effect secured when one is on a large or small boat at sea, in a storm, or on a calm day Due to some balancing arrangement in the brain, we are always conscious of the roll and pitch of the ship

Motion Effect

Whether we stand on the bridge, where the horizon seems to continually change places with the bow of the ship in regard to height or if we sit in a stateroom or in the dining saloon where there is no way to compare the action of the boat with the sky line, unless it be by unruly soup which seems never content unless running up the side of the dish and out over the table cloth

Past Methods

It is this effect of motion, aboard ship, so greatly desired in sea pictures, that has caused producers to construct special stages on rockers, large enough to accommodate, in some instances, whole sections of a boat, including several staterooms These stages are constructed with rockers arranged in the form of a cross, running diagonally from one corner to the other, thereby intersecting each other in the exact middle of the stage, which point may be called the pivot point, since the stage may be rocked in any one of four directions from that point

Construction Expensive

Now, although these especial constructions have been useful and are very expensive (one firm having built one

(Continued on Page 22)

"Trails"

By Glenn Robert Kershner

Copyrighted 1923, by author

Memories whisk cinematographer back to old filming grounds Mind, as well as negative, photographs and retains

A little piece of turquoise taking from a broken box caused me to set it on the floor and unpack some old curios, each reminiscent of the old trails

Some led to the frozen north while others ended in beautiful patios of Southern Mexico, but this paltry piece of greenish stone took me back to those in the land of solitude and silence along the Rio Grande

My last stay among the Indians of New Mexico had been more successful than anticipated, having secured movies of their daily life, including bead work, weaving of baskets and blankets, making of pottery, as well as the numerous dances

At one pueblo I pictured a little Indian girl boring holes through chipped turquoise with a primitive drill When packing to leave, she put this piece in my hand, smiled and then vanished in a doorway.

By late afternoon we reached the top of that long winding road up the La Bajada Hill where the majority of tourists nearly have heart failure when they have then first look down this ever-twisting roadway.

Here we rested on the edge of a great lava flow, to the north the snow covered peaks were rapidly fading in the twilight while in the opposite direction we had a wonderful panorama of the once happy hunting grounds swathed in a glorious sunset

Seventeen miles farther on we reached Santa Fe, nestled on the western slope of the Sangre De Cristo Mountains (Blood of Christ, as the Spanish called them on account of the beautiful sunset reflections)

Santa Fe Trail's End

The streets are narrow, many of the buildings quaint A little park and a monument mark the end of that famous Santa Fe Trail It was near here where old Fort Marcy and the long deserted ruins of Oga P Hogge Pueblo once stood

Over these Sangre De Cristo Mountains clouds were made to order each day; as the sun melted the snow the water rushed down into the arroyos, while the rising evaporation soon chilled, forming into clouds of beautiful shape Had to be careful lest I spend too much time playing with filters.

On finding a guide, we loaded the flivver and started for that fascinating country in the Sierra De Los Valles west of the Rio Grande, stopping at the Tesuque Pueblo, where we made arrangements for the dog and eagle dances on our return

Pottery Artists

Next we visited the Pueblo San I'll De Fordo, where we pictured Juhan and Maria Martinez making pottery These two are considered the finest potters in the North Rio Grande, and it was my fortune to receive some nice pieces

After going through miles of sagebrush we came to Buckman, a crossing on the Rio Grande, where we met and had dinner with John A Delemeter, who drove the first twenty mule team horax wagon into Death Valley, and will say his stories and personality are very interesting

We crossed the river and after a tor'some climb of two thousand feet up a soft pumicestone formation, we reached the Pajarito Plateau

Possibly while Alexander the Great was forming his great empire, Indians were walking these same paths, while not lugging a heavy Bell and Howell, each must have carried a block of stone or water from the river below to build their home, for the paths were we'l worn, at places knee- and hip deep.

One of these paths led to the Tsankawa Ruins, which lay in the open mesa with an uninterrupted view Here we dug among the old ruins, finding many pieces of broken pottery, a bone needle, many arrow heads and a couple fine matata stones, a curved stone cut from coarse lava flow on which the grain was ground by the aid of a long round stone.

Another path led to the Otowi Ruins, then on down into a valley, where we camped by a little stream for the night.

Night

After supper we gathered cedar boughs to spread our blankets on, then built a fire From where I lay, I could look through the tall trees to a great jagged cliff silhouetted against a heaven full of sparkling stars

It was such a peaceful quietness, not a sound of the outside world could reach us, nothing but the crackling of our fire and the faint crashing of a small falls somewhere up the canyon

The moon soon crept over the ridge filling the valley with a silvery light while the face of the cliff was lit up as if lit by a gigantic sun arc A faint breeze caused the embers of the dying fire to cast a dull glow over the face of the sleeping guide, to him this was old, but to me it was too beautiful for sleep

On the Trail

Sun-up found us well on our way, the camera hanging on a strap across my chest, while an extra magazine, film, flares, a changing bag and some grub formed a pack on my back to balance the load The remainder of the hardware was taken care of by the guide

As of old Indian tradition, before starting we crossed two sticks and laid on a heavy stone, which goes as a prayer for our safety

We must have traveled five miles of canyons all looking alike, except a few of the walls on the north side were full of openings like pigeon holes, which the guide told me were the homes of the cliff dwellers

Our path zig-zagged up a steep slope, going through formations greatly resembling giant toad stools, fully twenty feet high, each having a large flat stone balanced on the top.

Then along a narrow ledge, where many pictures graphs and signs still remain very distinct, one of them quite plainly resembles a coiled snake

Tripod Leg For Digging

By digging holes in the soft wall with a tripod leg, then tying a rope to the centre of a stick and throwing it up into the opening until it lodged crosswise, we were able to reach the first row of holes

The entrance was about two feet wide and three high, going through a three foot wall, inside, the room was about eight feet long and of oblong shape with a ceiling which could be reached at the highest place

On one side was a small opening leading into a room of similar size, at the further end was a small recess cut into the wall where we found ashes, a partially finished arrow and some grain, like broom corn tops, in a vessel well covered with symbolic figures

Around the room ran a yellow band into which were carved strings of monkey-like beings hanging to a vine These we pictured by stop motion, giving each frame two minutes exposure

Other Caves

The heat being intense, we spent the day in exploring other caves as well as studying the face of the cliff Over each group of holes were cut the clan symbols, while a continous string of little six inch holes ran the full length under the first openings, and without a doubt were used

(Continued on Page 24)

MISSION SAN JOSE
It has lately been restored to its original architectural form, which is one of plainness and dignified simplicity.

Type title of a decade ago.

MISSION SAN JOSE
It has lately been restored to its original architectural form, which is one of plainness and dignified simplicity.

Illustrated title of today.

Motion Picture Illustrated Titles

By H. C. Jacobsmeyer

Titles should fit atmospherically but not anticipate action of scenes commented upon

Like all other phases of the motion picture industry, the making of the titles has changed considerably and the various changes are going to be the subject of this little treatise . . gathered from the memory shelves of my ten years' experience in the game.

In the first place through all the years these facts have always been paramount in the title business . RUSH and RUSH.

First Titles

When we made our first titles ten years ago . . . which, by the way, were for Mack Sennett we used a white ink on a smooth surfaced black railroad board The resultant effect was a sickly, weak gray letter on the black background.

Two Impressions

As time passed, great strides were made in the improvement of manufacture . TWO impressions were made on the same card instead of the customary one impression. This, then, was the last word. It turned out a title not quite so sickly, not quite so weak, but still a gray letter and not the clear white that we were striving for and ultimately attained.

It was some time later, and quite some time ago at that, we started using the process now being used by us This process results in a title letter that is an absolute white and which will never discolor under any conditions and, unless undue pressure is used, cannot be erased.

As before mentioned, titles are always made in a rush, due to hurry orders. This is a very bad feature, as it doesn't give the title department the necessary time in which to do good work The bulk of our titles are made with type and the setting of these, so as not to break words and still keep the body of the title in screen proportion, requires time and thought.

Type Titles

These type titles are the most easily read of any. We all know that the human eye is more used to reading newspaper and magazine letters than any other style. We also know that a title in a picture should be gotten over as quickly as possible. So from these we gain this knowledge make the titles in a letter that borders on the magazine or newspaper style a letter not quite so plain, but nevertheless as legible This same human eye, reading in its native language, reads by words and phrases and not letter by letter. Consequently a type title with its uniformity of letter formation, spacing and set-up, is the one most to be desired. The use of type titles also saves footage, as not as much space must be allowed as for other titles. Even if it saves only from a half to a foot per title, this amounts to quite a bit when one figures the release prints.

Illustrate Thought

Illustrating titles is so varied and depends so much on the individual requirements of the picture and the sometimes peculiar whims of the producer, that little can be said. In the main, the illustration should be artistic in its treatment and composition let it illustrate the thought in the title, but NOT anticipate the action to follow.

The photographing of titles is totally different from cranking and action . . . cinematographers know that and as pretty a set of titles as was ever made can be absolutely ruined either in the shooting or in the lab usually it is the latter.

Let us bring home this one point at least titles ARE necessary to the plot . . so let them be clear and legible in their lettering clear and concise in their wording . . and clear and sparkling in their photography.

RESEARCH BUREAU OPENED TO SUPPLY PRODUCTION INFORMATION

With headquarters in the Hollywood Security building, Hollywood, Calif., a bureau of international cinema research has been opened under the ownership and direction of Lou Howland, well known in motion picture production circles, in which he has wide experience.

Howland, who has just returned to Hollywood from a seven months' tour in Europe and Northern Africa, where he gathered photographs and other data for his bureau, has numerous correspondents in this country and abroad enlisted in his service for the purpose of supplying accurate information concerning foreign architecture, costumes, customs and the like.

RELEASES

January 21st, 1923, to February 18th, 1923

TITLE	PHOTOGRAPHED BY
'Gimme"	John Mescall
"The Marriage Chance"	Dal Clawson
"Drums of Fate"	James Howe
"While Paris Sleeps"	Rene Guissart, member A. S. C.
"The Foothght Range"	Dev Jennings
'All the Brothers Were Valiant'	Robert Kurrle, member A. S. C.
"The Custard Cup"	Tom Malloy
'The Ghost Patrol"	Ben Reynolds, member A. S. C.
"Head Hunters of the South Seas"	Martin Johnson
'The Dangerous Age"	Jackson J Rose, member A. S. C.
"Nobody's Money"	Charles E. Schoenbaum, member A. S. C.
"Fury"	Roy F. Overbaugh, member A. S. C.
"Poor Men's Wives"	Karl Struss
"The Love Letter"	Victor Milner, member A. S. C.
"The Pauper Millionaire"	Wm. Shenton
"One Million in Jewels"	Wm Tuers
"The World's Applause"	L Guy Wilky, member A. S. C.
"Truxton King"	Not credited
'The Voice From the Minaret"	Tony Gaudio, member A. S. C
"The Bohemian G rl"	Rene Guissart, member A. S. C.
"Romance Land"	Dan Clark
"Java Head"	Bert Glennon
"The Speed King"	Arthur L. Todd
Mighty Lak a Rose"	Sol Polito, member A S. C
"The Gentleman From America"	Virgil Miller, member A. S. C.
"Bell Boy 13"	Bert Cann, member A. S. C.
'Down to the Sea in Ships"	A. G. Penrod and Paul Allen
'Jazzmania"	Oliver T Marsh
"The Girl I Love"	Georges Rizard, member A. S. C.
"Stormswept"	Ben Reynolds, member A S. C.
"The Prisoner"	Ben Reynolds, member A. S. C.
"Adam and Eva"	Tony Gaudio, member A. S. C.

Joseph Brotherton Becomes A. S. C. Member

Joseph Brotherton has been elected a member of the American Society of Cinematographers, the Board of Governors announces

Brotherton has just completed a long connection with Katherine MacDonald, who has discontinued her motion picture appearances for the present

The new A S C member has photographed the following productions with Miss MacDonald as star for B P. Schulberg and the Ambassador Pictures Corporation. 'Chastity' The Scarlet Lily,' "Refuge," "The Lonely Road," "Money, Money, Money," 'White Shoulders," 'Woman Conquers," Domestic Relations," "The Infidel,' Heroes and Husbands,' "The Notorious Miss Lisle," "Curtain," "The Beautiful Liar," "The Second Latchkey," 'Her Social Value,' 'The Beauty Market," "Passion'a Play ground,' 'The Turning Point," "Trust Your Wife,' Stranger Than Fiction, and "The Woman's Side"

Brotherton filmed A Small Still Voice" and "The Long Lane's Turning,' starring Henry Walthal, and "Retribution' for the National Film Corporation. He photographed "The House Divided" for Balboa Feature Films.

Brotherton shot numerous of the prominent serials several years ago Among them were "Who Pays?," "Neal of the Navy," "The Neglected Wife," "Who Is Number One?" and "The Price of Folly" In addition, he filmed numerous three and five reel subjects for Balboa featuring, among others, Jackie Saunders, Henry King, Ruth Roland, Kathleen Clifford, Lillian Lorraine and Cullen Landis

Among the directors with whom Brotherton has worked are Victor Scheitzinger, Tom Forman, Chet Withey, James Young, Wallace Worsley, Edwin Carewe, Jerome Storm, Colin Campbell, J. Barry, Bert Bracken, Harry Harvey and Henry King

In all, Brotherton has been a cinematographer for eleven years, with two years' labratory experience

OFFICIAL WASHINGTON'S APPROVAL OF EXPOSITION INDICATED BY SIGNING OF MEMORIAL COIN BILL BY PRESIDENT

President Hardings signature of Senator Hiram Johnson's bill providing for the coinage of 300,000 half dollars commemoratiug the Monroe Doctrine Centennial, has removed the last possible obstacle confronting the American Historical Revue and Motion Picture Exposition in obtaining the fullest government co-operation for the motion picture industry's project of staging a huge international celebration here next summer The event, lasting a month will he a great patriotic observance of the Monroe Doctrine s hundredth anniversary

It is expected that the first of the new half dollars will be in circulation early in March. The design of the new coin will be worked out by the National Commission of Fine Arts in New York The dies will be cast in the East, then probably sent to the government mint at San Francisco where the half dollars will be turned out for immediate shipment to Los Angeles According to the tentative design for the new half dollar, it will bear the heads, in profile, of President James Monroe and his Secretary of State, John Quincy Adams, on one side; and on the other an outline of North, South and Central America, the territory whose integrity has been protected by the Monroe Doctrine for the past century

President Harding has given his fullest approval to plans for the Revue and Exposition He is said to be planning a trip to the Pacific coast this summer so he can attend the formal opening of the event

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Did you like the "soft effects" in "The Old Homestead?"

GRAF VARIABLE

Cinema Sizes.

The only lens manufatured which is both a perfect adjustable soft focus lens and a perfect anastigmat.

2.6-3 in. now ready for deliveries.

2-2.2 in. March 15th.

Order through your dealer. Insist on a trial.

GRAF OPTICAL COMPANY,

SOUTH BEND Indiana.

Importance of Film Editing

(Continued from Page 4)

to take a chance of losing your audience's sympathy. The sweet little heroine with a few stray "catty" expressions probably has made more cutters lives miserable than poor story construction The other offender is the male star, the he man, with a few tricks of feminine expressions, all of which must be taken care of in the editing The screen is simple in its demands—it cannot be concerned or annoyed with duplicity of its characters It demands pristine virtue of its women without any innuendos to the contrary The same of the hero—Jap servant in the hero's rooms suspiciously pulling the curtains together is generally accepted as a sign that all is not well should perchance the story require the heroine to be present

These are but impressions that the audience get The screen is constantly telling them something more, so they have not the time to study and properly weigh the innocent hy play but are always willing to accept matters in the darkest and worst interpretation And they are also willing to accept your statements in titles If you say that Susie Clutts is a "half breed," a half-breed she remains for the rest of the drama

Sometime ago a Western star made a picture laid in the North-West in which a woman character was originally labeled by a subtitle in the script as a "beautiful" Canadian girl In casting the picture the director very wisely considered histrionic first and beauty last And a though this woman was a marvelous actress, she was not even good looking

Forestalling Audience Disappointment

In order that the public might not be disappointed in her lack of personal charm she was mentioned in an added subtitle as a "half-breed" before her introduction The phrase "half breed" seemingly casts a dark cloud upon one's expectations The public therefore was not disappointed, in fact, they were surprised because the "half breed" was more than they anticipated This trick of not disappointing your audience might be labelled "showmanship"

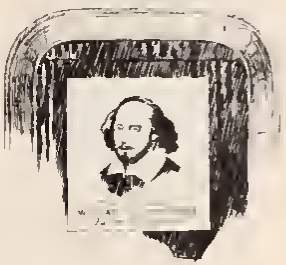
In the editing of a picture it is well that every director take a little more consideration of this end Don't just be satisfied with a smooth running continuity—take in consideration the general effect Attention to the "trifling" details in the editing of the picture will gain for you the name of being a painstaking, efficient director. To you the credit is given—not the editor of the picture as he will necessarily always remain unknown except to the immediate profession as he is judged generally by what he leaves out rather than what he leaves in Simple construction of the plot is necessary Complex continuities only mean that so much effort must be discarded in order to make it simple

Human Interest Sought

The screen is primarily objective not subjective—but that does not prevent giving a touch of charm to characterizations The editor is forever seeking the scenes that have vital human interest so that he may be able to get away with the uninteresting scenes necessary for motivation by sandwiching them in so that the audience will not take too much offense The big dramatic episode if it is logical will never worry the editor It is the dull portions of the picture that cause the anxiety

"Cheating," fooling the public by "trick cuts," is the caviar of film editing Recently a picture in which a horse was supposed to jump off a high cliff with the rider into a stream below caused plenty of hard thinking The star refused to allow a real horse to make the jump—although the horse was trained for that purpose and a dummy was to represent the rider The man's sincere love for dumb animals caused the company to construct

SHAKESPEARE UP TO DATE



"Shakespeare never repairs"

And Cooper-Hewitt light never requires retakes

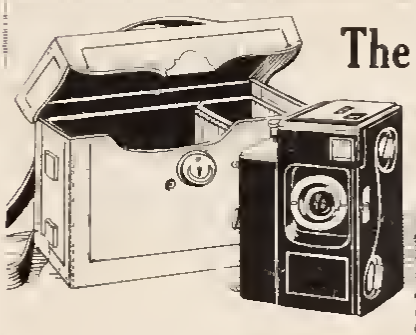
BETTER THAN DAYLIGHT

Cooper Hewitt Electric Company

General Offices and Works, Eighth and Grand Streets, Hoboken, N. J.

Boston, 501 Summer Street
Chicago, 315 Fisher Building
Cincinnati, Provident Bank Bldg
Cleveland, Engineers Building
Detroit, Ford Building
Los Angeles—Keene Engineering Co.
Milwaukee, Mayer Building
Philadelphia, Drexel Building
Pittsburgh—Westinghouse Building
Seattle, Central National Bank Bldg
Syracuse, Onondaga Building

CH-148



The SEPT MOTION PICTURE CAMERA

A perfect operating camera, using standard film—requires no tripod—has automatic exposure mechanism—loaded in daylight

Lens is high grade anastigmat, working at F 3.5 fitted in micrometer mount—can be set at universal focus or focused sharply at 12 inches

Used for special purposes in the most prominent studios. Weight only four pounds.

Come in and see it, or a phone call will bring it out to you

Howland & Dewey Co.

EASTMAN KODAK COMPANY

510 S. Broadway, Los Angeles

Telephones. 66911; Main 6920

545 Market Street, San Francisco

ANNOUNCING

TO

Cinematographers and Motion Picture Producers in General

the opening of our new laboratories.

The same service, which has resulted in a volume of patronage that has necessitated our removal to larger quarters, will prevail even more thoroughly at our new location.

This service and co-operation, enhanced with the presence of the best equipment, will be the means of passing the work of our many friends to the screen in the most satisfactory manner.

Chester Bennett Film Laboratories, Inc.

Telephone:
Hollywood 4777.

Hollywood, Calif.
6363 Santa Monica Blvd.

a dummy horse and improvise a method of dropping the dummy off the cliff so that it would seem real. The result was not convincing. When the dummy horse and rider hit the water the natural scramble and splash was lacking although scenes of the real horse were used swimming around. For weeks this presented a problem until a stray bit of film that had been accidently shot by the camera man at the tag end of a scene in which a huge rock dropped off the bank into the water and caused a splash was noticed by the cutter. Out of curiosity sake this flash was used just at the point where the dummy horse hit the water. The illusion was perfect when projected on the screen. It gave the effect of animation to the dummy horse and the reviews mentioned it as a "thrill." The same principle was later used by the editor in an episode showing a ship wrecked in a storm at sea. The exterior scenes of the ship were shot on a calm day and a clear sky, although the interiors showed the boat being rocked as by a heavy sea. In the final cutting the exterior scenes were eliminated and "stock" flashes of waves dashing against the rocks, giving the impression of an angry and terrific sea, with cut-backs to the interior of the boat establishing that the boat had been caught in the storm as represented by the trick flashes. In this manner a constant turmoil was effected and again the illusion created gave the effect called for in the script.

Some Cinematographic Scotch and Irish

(Continued from Page 8)

experiments and the like to obtain soft focus effects, while in Scotland, 'the land of mist,' they await you at every turn and you need but to employ merely the usual shooting arrangements to obtain them.

Variety Absent

"Neither Scotland nor England offer the variety of shooting conditions such as are found, for instance, in Southern California. It is almost impossible to get 'hard' effects in Scotland or England. In all the months that we traveled in those countries we found only one typical 'Southern California' day, and that was a Sunday in Chester, and that day was distinctly out of the ordinary. England and Scotland offer English and Scottish photographic effects, no more, no less. If you have a story with an English or Scottish background and want original atmosphere, you can get it in those countries, but you cannot get brilliant sunshine and cloudless skies and the like when the weather of those countries does not offer such things.

Dappled Weather

"Still I was told by cinematographers at Fred Granville's Windsor studios in London that the country adjacent to that city offers a variety of 'sunshiny' regions, when, in the center of the city, it might seem that there might not be a speck of sunshine for miles around. The weather idiosyncracies may be described as of a 'dappled' nature. That is, when a fog may be enveloping the center of London, a species of sunshine bright enough for photographic purposes may be prevailing on the outskirts a few miles distant. But it is only after years of experience that the cinematographer on English soil comes to know such peculiarities and then he must be eternally chasing the sunshine will o' wisp.

Granville Prominent

"Fred Granville, who is a charter member of the American Society of Cinematographers, occupies, by the way, an enviable position in the motion picture industry in England. He is one of the most prominent, if not the most prominent, director there at the present time. At the time I spoke with him in London he had just returned from location in Tripoli where he was directing 'Shifting Sands,' a special production starring Peggy Hyland.

Tone Perspective

"After he had become accustomed to the misty weather

of Scotland, we found that it had much to offer in photographic beauty The mist gives tone as well as linear perspective If you catch a bit of sunshine after the rain you will get the freshest and most sparkling of effects; at least we did in shooting scenes to illustrate 'Coming Through the Rye'

"Softness, it becomes apparent, predominates in the effects that are obtained Very often one is able to obtain effects that appear as if separate pieces of gauze were drawn in front of every building, tree or object in the scene The softness is caused by the moisture in the air

Well Billed

"While Scotland proved to be an inspiration for pictorial beauty in most instances, it also proved our nemesis when it came to photographing those spots which hold the most interest for the motion picture patron. For instance, when we went to Ayr to film the place of Burns' birth, we found that the wee cottage in which the great poet was born was placarded with a sign which, approximately five feet by two feet, announced in glaring black and white letters 'This is Burns' birthplace' After a great deal of speculation we set up in a garden some feet distant and by parting the branches of some shrubs and by masking out the objectionable features with a twig or two, we were able to make the shot. In fact, you will never lack information in the Burns country as to the spots on which he composed various of his pieces, for such spots usually have been posted, at the instigation of well meaning people with signs, which, a credit to any orthodox barber shop, bear such legends as 'This is where Burns wrote so and so,' etc

Flivvering in the Highlands

"Transportation for the cinematographer who must make rapid connections is very difficult in Scotland, which is woven over with a series of local jerk-water railroads Long waits in the dead of the night in cold stations are common On one occasion at least, when we were in the very tip top of the highlands, we solved the transportation puzzle. And we owe our good fortune to a red-haired Scotchman who could handle a flivver more dexterously than an Indiana farmer can eat peas on a knife We were in a rush to get down into the lowlands and missed the limited train, which was said to be the only one of the day After it had been gone almost an hour, we enlisted the services of our red topped friend and his flivver He vowed that he could catch the train for us at a point which was miles away I don't believe that we believed him, but we took the only chance that offered itself Our friend had come out of the late war fingerless with the exception of the middle finger on the left hand

Handy Expression

"We had not driven far when we discovered that his powers of speech demanded the use of one hand and that he trusted the steering of the flivver to his left hand By this time, the roads, bad at the best, were beginning to drop from the highlands The descent was steep, circuitous and treacherous Then we made startling discoveries—that these roads, jammed into the sides of the hills with always a drop of many feet on one side, were surrounded by points of interest Ordinarily we would have been interested, but this time we were anxious Passing a certain point, our friend would stick his head out from under the flivver top, beckon at a certain point with a majestic sweep of one hand, and with the business hand churning the steering wheel coffee-mill fashion, thereby swinging us around some sharp turn on two wheels—doing all these things at once, with his eyes on the point of interest instead of the road, he would proclaim 'There is where Robert Burns did such and such a thing,' and so on. We passed through a couple of villages, scattering inhabitants, ducks, chickens and pigs before us We went through them at top speed, as the police were seeking our friend for various traffic violations At last he pulled

ZEISS

Cinematograph Lenses F3.5 in the new spiral mount. All sizes in stock

Harold M. Bennett

U. S. Agent

153 West 23rd Street New York

TITLES ART BACK-GROUNDS

H.C. Jacobsmeyer Co.

HOLLY 482

THE ULTRASTIGMAT F ; 1 9

A perfect lens for high speed photography.

PRICES

40 m-m focal length $ 76 00
50 m-m focal length 75 00
75 m-m focal length 100 00
In barrel with iris diaphragm

IT'S ALL IN THE LENS

GUNDLACH-MANHATTAN OPTICAL CO.

ROCHESTER, N Y

us up to the station that was our destination He skidded to a stop long enough to allow us to pile out, but didn't tarry, for the police were seeking him there too But we caught the train, thanks to his knowledge of the short cuts and unbalanced speed

Power Not Reliable

"The cinematographer who would use lights extensively in Scotland would do well not to depend on the lighting plants there but carry along his own power plants With very few exceptions the electrical power is supplied by the local village stations and there is very little, if any, surplus There is one notable exception and that is the country in the vicinity of Kilmarnock, on the west coast of Scotland There the foresight of a succession of city officials has built up a power plant which is supplying scores of the communities in that section The power plant in fact, is the chief money-maker of the city with the possible exception of the 'Johnny Walker' whisky which is manufactured by the barrels there for 'medicinal purposes only' consumption in America

Machine Gun Camera

'Our attempts to film pictorial beauty in Ireland were frustrated by guns and bayonets Jimmy had set up and was grinding on a procession of troops when he felt a gun in his side with a command to 'Come to headquarters' The Dublin people thought that the new Mitchell was some new fangled sort of machine gun and weren't taking any chances Thanks to the trailing instincts of a newsboy who followed the camera we were able to fish it out of the Lifey river, none the worse for its experience

"The Scotch people, on the other hand, were very hospitable and were very courteous whenever we came into contact with them We had the usual trouble with the crowds in London however, and met with obstinate resistance whenever we attempted to clear a path for the camera through the crowds The cinematographer who would shoot in the streets of London would do well to use the method that is proving the most successful, and that is to charter an enclosed truck set up the cameras in it and to shoot the necessary action through the portholes in the truck"

The News Cinematographer

(Continued from Page 9)

of the newspapers Every organization has its representative in the important territories, and just let an important event arise in a territory and see how the news representatives "hop" to it.

Not only does the news cinematographer have his eyes always peeled for the possible scoop, but he must of necessity always have his wits about him in order not to be scooped Hence he is always on the lookout for news "tips," much after the fashion of the newspaperman Behind him stands his editor or his home office which, like the central points of the great newspaper services, is always furnishing him valuable information or tips from sources other than his own

What Follows Tip

And when such a tip comes—the story then is to get the event first, to send it back on celluloid to headquarters first so that headquarters may be the first to issue it But a careful and incessant flaying and nosing in the news beat on the part of all the representatives works to the end that important happenings are usually included under the same release date of the various news film organizations It is on that release date that the news cinematographer must always "have his eye" He must know transportation facilities—rail, air, ship, stage, automobile—backward and forward Though his home office, where he sends his material, may be six thousand miles away, he, like the newspaper reporter trying to catch an edition of his newspaper on a story that he is reporting locally

DEBRIE CAMERAS
REGULAR SPEED
SLOW MOTION
RECORD THE EVENTS OF THE WORLD
For trick work, the operator can change from 8 pictures per turn to one picture per turn while the camera is in operation and without removing crank.
Masks can be inserted from the outside without opening camera.
Everything for the motion picture photographer and studio at the lowest prices
MOTION PICTURE APPARATUS CO. INCORPORATED
118 West 44th St New York
Under Ownership Management of
WILLOUGHBY CORPORATION

must make every minute count A minute's delay here or there may mean the missing of a train or a ship—which may mean that his film may miss his service's deadline for one week and therefore must he held over to the following week, thereby permitting himself to lose where he could have won His nose for news must be sniffing continually

Requisites

As a matter of fact, the news cinematographer must be a "cross" between a live wire reporter and a photographer To this may he attributed the fact that many of the news men were formerly still photographers on newspapers where they developed their news senses and acquired the essential speed. And the news cinematographer must know just as much what is not news as he must know what does constitute news If he sends to his headquarters material that is of just incidental and not of national or international interest, he is wasting time, money and footage and proving a liability rather than an asset.

Notable Scoops

In spite of the eternal vigilance of every news cinematographer, scoops are made. It was only a few days after the newspapers carried the first flashes on the burning of Smyrna that actual pictures of the burning were showing on the American screen How was it done? The accomplishment was made possible primarily by the vigilance of Emanuel Cohen, the Pathe News editor-in chief in New York With his fingers always on the pulse of world happenings, Cohen, taking close note of the happenings in the Smyrna region of trouble, reasoned that the tendencies pointed to a crisis Accordingly, he consulted the map of the world that he keeps in his headquarters, he studied the pins which dotted the map here, there and everywhere—each pin representing a news cinematographer

Ercole, news cinematographer in Berlin, and Sozio, news cinematographer in Rome, received cablegrams that day. Their messages were identical—speed to Smyrna

Ercole arrived there first. He was refused admittance to the city by the military authorities, but that did not not deter him He scurried about and secured a plane and pilot It was not long before he was in the air making pictures of the burning city He covered the conflagration from every angle aloft Then he hurried to gain a different perspective He did—after troubles which he surmounted—aboard an Allied warship He adjusted a long-range lens to his camera, he caught sights of the refugees fleeing the city; intimate scenes of the havoc and destruction wrought were ground into his camera magazines. Then Sozio, having conquered in his own battle in his effort to get speedy transportation, arrived from Rome

On to Paris

Sozio took up where Ercole left off Ercole's impelling idea then was to "get to Paris" where his headquarters were located. He hired an aeroplane—he didn't stop to be daunted by the difficulties which he met in seeking it—and was off to Paris. When he arrived at the French capital after that flight, which was an adventure and an achievement in itself, he was exhausted, his body and nerves had borne all that any man's could But he delivered his negative to his headquarters and others on the staff immediately began the work of putting it into shape for its long journey to New York They, too, were fighting against time They were trying to "make" the sailing time of a fast liner which sailed from Southhampton The liner, however, had left three hours when the film was finished in Paris What was to be done? A plane was again pressed into service It followed the path of the great ship out into the Atlantic At last it overhauled her The plane swooped down over her deck and a precious package containing the film, with full directions as to its delivery, was dropped on the deck Meanwhile, New

Another Gennert Special

Pathe Studio Model 400-Foot Professional Motion

Picture Camera, equipped with 50 MM. F. 3.5 Lens, automatic built in dissolve, six extra magazines, tripod, carrying cases for camera, magazines and boots for tripod complete. New, $675.00.

Outfit as listed is actually worth today $927.00

We carry the following in stock:

LENSES

Dallmeyer Pentac F 2.9—
Carl Zeiss F 3.5—
Cooke F 3.5—
Kinematograph F 1.9—
And Many Others

CAMERAS

Dr Erle, Prevost, Willart and Press
Motion Picture Cameras
Genuine Bluff Developers and Laboratory Supplies

G. GENNERT, Inc.

Broadway 1395.

917-23 Maple Ave. Los Angeles, Cal.

3 IN. DALLMEYER 1.9 LENS, $45.00.

Elsewhere at $75.00. Supply limited.

J. L. LEWIS, 132 West 32nd St., N. Y.

HARVEY MOTION PICTURE EXPOSURE METER

Endorsed by Leading Cameramen

$2.00—Your Dealer, or G. L. HARVEY

105 S. Dearborn St Chicago

"Charles Bass wants you to send for his complete Motion Picture Catalogue listing innumerable items useful for making motion pictures Also our list of slightly used cameras Our prices make it more than worth while

We have on hand for immediate delivery a complete Bell & Howell outfit a complete Pathe outfit and several used Universal outfits

Write or wire for your copy

BASS CAMERA COMPANY
Motion Picture Department
109 N. Dearborn St. Chicago, Ill

CAMERAS FOR SALE

GEORGE MEEHAN, 802 June St., Box, Cor Waring and Saward St., Los Angeles "Dehrle"

FOR RENT—Bell and Howell Camera, fully equipped 170 shutter, Mitchell Iris and tripod J. R. Lockwood A. S. C., 827 S. Glendale ave Glendale Phone Glendale 1556-J

York had been cabled and was awaiting its arrival, to take up the relay to put prints into every state of the Union, and the relay was successfully concluded as records will show

Pueblo Flood

The Pueblo flood occasioned another notable scoop. The news cinematographers who finally secured the first pictures to be distributed on the disaster were stationed at the time in Los Angeles which was the base of operations in their territory in which Pueblo was not included. On receiving instructions to proceed there, they gathered up their paraphernalia and boarded the first train in that direction. They could get no farther than 80 miles from Pueblo by rail. They hired an automobile and set out over the roads which were a virtual sea of mud as the result of the downpour. They had not traversed half the distance to the stricken city when their automobile became hopelessly mired, far from any assistance. They walked. Then it was that the Goddess of Luck, perhaps, made her entrance—they espied an aeroplane in a nearby field. Investigations nearby brought forth its owner. Without stopping to question the reliability of the plane, they had engaged the pilot to fly them to Pueblo. They made the city but the aeroplane buried its nose in the mud when they landed. Their cameras, however, were intact and they set out to record the catastrophe. They spent almost two days in their work and then flew back to the nearest railway station with the pilot whom they had kept repairing the plane the while.

Flashing the News

When the news films' headquarters are assured that they have a scoop in their hands, all the efficiency of their organization is brought into play. The wires begin to hum with messages informing the regional exchanges which in turn notify the exhibitors who have learned to place enough confidence in such notices that they very often begin to advertise their exhibition of a scoop even before the print has arrived at the exchange.

Pictures While You Wait

An example of the speed at which the news cinematographer learns to work was brought forth at the opening of the Grauman Metropolitan theatre in Los Angeles recently. It was a gala affair with social and film celebrities present. The management desired the innovation that pictures be taken of the audience as it entered the theatre and that those pictures be shown the same audience before it left the house.

Amid all the confusion incident to the opening of any theatre, the two news cinematographers shot the patrons as they entered. The film was placed in the hands of a motorcycle policeman who rushed it to a laboratory in Hollywood, several miles distant.

Within two hours and thirty minutes—before the feature picture of the evening had even begun—the audience was viewing pictures with titles of itself entering the theatre. How was it done—clockwork action, from the part of the policeman to the titles, which announcing the people which "guesswork" believed would be present, were made the day previous.

New Device For Sea Motion

(Continued from Page 12)

out on the "lot" at a cost of several thousand dollars), yet they are not all that could be desired. For long shots, where the camera is mounted on an independent platform and the rocking stage with its ship set is in motion, the effect is perfect.

Effect Lost

But when it comes to close shots where the camera must be set up on the rocking stage, the effect is entirely lost, except, possibly, for the swinging of such props as are not stationary and perhaps the shifting of a shadow or high light. True, if attention is called to the actors, it will be

CRECO
Trade Mark
"THE LITEST LITE THAT LITES"
Electric Studio Equipment
25 Studios in Hollywood Using Creco's
CINEMA SALES CO.
4538-40 Hollywood Blvd.
Hollywood, Cal.
596021 Holly 8923.

Ask About Us
CROUSE-DAVIDGE
HAROLD BELL WRIGHT
LABORATORIES
1511 CAHUENGA AVENUE
Hollywood
PHONE HOLLY. 2366

PORTABLE POWER PLANT
For Motion Picture Lighting
Operates Independent of City Power Lines
Capacity—800 Amperes
Minerva Pictures Corp. H. M. (Buck) Ewing, Mgr.
1608 N. Vermont Ave., Los Angeles, Cal
Phone 596-719 Night: Holly. 9119

CAMERAS REPAIRED
Accurate Work and Prompt Service
CALIFORNIA CAMERA HOSPITAL
J. W. Peterson, Proprietor
321 O. T. Johnson Building Los Angeles, Calif
Phone Broadway 7610. Established Ten Years

noticed that they seem to sway from one side to the other in an otherwise stationary set, for the mind of the spectator unconsciously compares all motion by the limiting lines of the screen, therefore, horizontal and vertical lines of construction that come near the limits of the screen and are stationary, do not create the effect of a ship in motion

Simple "Rough Sea" Device Long Needed

The need for some device more simple and efficient has long been felt by the cinematographer and has caused a number of experiments with various small adjustable platforms and tripods, the most successful of which is a tripod having as its base a half sphere on which is mounted the regular tripod, tilting the panoramic head In the bottom of this half ball is a threaded hole in which is screwed a rod with an adjustable weight at the end, thus forming a sort of pendulum and counterbalancing the weight of the camera When the whole arrangement is in position, the half sphere fits into a socket to which are attached the tripod legs This arrangement is fairly satisfactory, and the motion of the weight can be controlled, though it is rather sensitive and the cranking of the camera is apt to cause the pendulum to swing off the desired course This is particularly true in using a camera where the crank and weight of the equipment is not centered on the tripod base

The New Device

A more simple, far less expensive and perhaps the most desirable device is the one illustrated Because of its flexibility it, in most cases, replaces the use of the expensive rocker stage and gives a more realistic effect of a ship at sea. This device has a further value: It can be used for shots taken from a position that is supposed to be at right angles to the length of the ship, in which position, one is aware, primarily, of the rising and falling of the bow or the stern (The same shot taken with the camera set up on a rocking stage would have no sensation of motion as the wall of the ship and the camera would be receiving the same movement from the stage) Further, it is possible to accentuate motion or decrease it, for, when one is near a wall of a ship and only viewing a small angle of that wall, the effect of motion is not so great as in a longer shot - When looking toward the bow or the stern of a vessel, one is conscious of a sort of spiral or corkscrew motion, this motion quite difficult to secure with a rocking stage, can be so perfectly reproduced that it would make a bad night on the Pacific appear artificial.

Portable

Because of its being portable, the device is ideal on location work both at sea and ashore For use in the case of ships that are tied up to a dock, all the motion that would be apparent on the high seas can be created, likewise, with the aid of some wind and a good fire hose, a most terrifying storm at sea is made possible next to a very substantial wharf

Description

Referring to the illustration, it will be seen that the left leg of the tripod is the one to which the device is adjusted, though it is adaptable to any one of the three, and it will be noted that the camera sets as rapidly as if it were on the stage floor, due to the fact that the device is of two parts, one the iron base, heavy enough not to slip or slide, having in its center an upright post with a rounded top, the other, a piece of iron rod bent to form the shape of a step—the top having a hole about half way through in which fits the rounded top of the post on the base- The bottom of the step comes to within about three inches of the base, just enough to clear it, and in the top side of this step are two small holes to receive the tripod point. When in position (see cut), the tripod point is so much below the point at which the rod is suspended, that the camera outfit acts as a dead weight, and a long handle

Cinematographers Attention

The Bausch & Lomb Ultra Rapid Anastigmat is the first successfully produced anastigmat working at the speed of F:2.7.

Also fulfills the requirements for color photography.

Lenses of higher speed so far on the market are not anastigmats and do not cover standard motion picture film with precision. Some even fail to meet the rated speed.

Supplied with completely closing diaphragm, for "fade-outs."

A lens can be secured on trial through your dealer, or from us. Write for complete description and prices.

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON ROCHESTER, N.Y. FRANKFORT

2ND CAMERAMAN ON ELMER CLIFTON'S MONSTER PRODUCTION, "DOWN TO THE SEA IN SHIPS" IRVIN WILLAT'S "ALL THE BROTHERS were VALIANT," etc. FORMERLY WITH D. W. GRIFFITH STUDIO.
Hollywood, Cal
1122 N. Edgemont St.,
Tel. 596-790.

MAURICE E. KAINS,

Cinematographers, we appreciate your patronage.

POPPLETON'S,
Haberdasher,
Next to Levy's Cafe. Hollywood.

CINEMATOGRAPHERS!!!
IRIS in on this!!!
L. A. HOWLAND
International Cinema Research
Third Floor Hollywood Security Bldg.
ASSOCIATE CORRESPONDENTS IN ALL FOREIGN COUNTRIES

UNO TRADE MARK

on the other end of the rod gives one perfect control over the slightest movement of the tripod

A few moments' experimenting with a watchful eye on the ground glass will indicate to what degree the handle must swing and at what speed to produce the desired effect. For instance, the handle, swinging in two horizontal ovals describing a figure eight, will give the most convincing effect of an ocean liner making good headway in a not too calm sea. It only remains for the ingenious cinematographer to arrange with the prop man for all of the motion that is visible in such objects as swinging lamps, etc., and the time and money saved will not be at the sacrifice of quality.

"Trails"

(Continued from Page 13)

for the ends of heavy timbers in building.

The guide having captured a wild turkey, I dug a hole and built a fire in it while he cleaned the fowl, then rolled it in a ball of mud, feathers and all, placed the ball in the ashes and built more fire over it.

I must have played in the cool creek for an hour while the turkey cooked and the guide made tortillas. Finally he raked out that ball of mud and broke it open, the feathers coming off with the mud. Steaming hot turkey—well, all in all, it was a supper fit for a king.

Rocks or star-lit skies interested me very little this night, so we placed our blankets in the "V"-end of two logs, built a fire in the open end and turned in.

Tank Is Short of Breath?

Our return trip the next morning was tiresome and that old hot seat of the flivver felt mighty good. Now we headed westward crossing the Los Alamos and Pajaito Canyons, then up the great road in Water Canyon so steep we had to solder a valve stem in the cap of the gasoline tank and pump up a few pounds pressure with the tire pump in order to raise the gas to the carburetor.

At times our journey lay through tall trees, juniper and cedar bushes were scraping against the sides the greater part of the time.

Finally we came to the edge of the mesa. Below us stretched a picturesque valley, a gigantic crack in the earth some five miles long and fully one half mile. This is the Rito De Los Frijoles, the old home of the Queres Indians.

Two hundred feet below us lay circular ruins, a little farther on, a creek wandered down the valley through a lane of trees, while here and there people were cultivating small fields.

We found the only path leading to the bottom, which was so narrow two could hardly walk abreast; it wound around giant bolders, which no doubt were used as defense many generations before the coming of the Spanish in 1514.

Communal House

The circular ruins of the great communal house were interesting. The inner court must have been a hundred feet in diameter with three holes in the center, which were estufas, sort of gathering places to get warm and where the unmarried men slept.

The house proper was built around this circle, four to six rooms deep, each about ten feet square, but as only a few feet of the walls remain standing, little could be learned.

By going up a steep path and climbing a ladder we reached the estufa or counsel chamber of the tribe, large enough for twenty men to sit in a circle, where the governors and various heads gathered. It was well protected from eaves-droppers, being cut in the hill side and having but one small entrance from where the gathering chief taina could watch the valley.

To the right and left were many tiers of old caves, so

PUBLIC SALES

We have purchased 122,000 pair U. S. Army Munson Last Shoes, sizes 5½ to 12, which was the entire surplus stock of one of the largest U. S. government shoe contractors.

This shoe is guaranteed 100 per cent solid leather, color dark tan, bellows tongue, dirt and waterproof. The actual value of this shoe is $8.00. Owing to this tremendous buy we can offer same to the public at $2.95.

Send correct size. Pay postman on delivery or send money order. If shoes are not as represented we will cheerfully refund your money promptly upon request.

National Bay State Shoe Company

296 Broadway, New York, N. Y.

NEGATIVE WANTED

Sunrises, Sunsets, Accidents, etc. Any subjects of an extraordinary nature. What have you? FRED DAWES, 1407 Gower street, Hollywood, Calif. Phone 436572.

WE BEAT THE SUN

CINEMA STUDIO SUPPLY CO.
1442 GOWER ST
Holly 819
LIGHTING EQUIPMENT FOR RENT
WIND MACHINES R. (SPEED) HOSTETTER

LENS MOUNTED PHONE PICO 5906
ANGELUS CAMERA REPAIR SERVICE
KODAK, CAMERA AND CINEMATOGRAPH SPECIALISTS
PATENTS PERFECTED
Shutters Cleaned, Repaired and Adjusted
Consultation Free.
502 Mason Bldg., 228 W. 4th St. Los Angeles, Cal.

5% paid on your minimum monthly balance.
6% on term accounts at the
Guaranty Building & Loan Association
A Hollywood Institution,
6364 HOLLYWOOD BOULEVARD
Directly Across from the Library

much similar to the Aryan household systems of 1000 B C, some almost destroyed by erosion

Further down the valley are the ruins of the Talus Pueblo which was built under a towering cliff One ceremonial cave has been restored, greatly resembling a big cistern having one entrance, that in the top, out through which protruded a long ladder

I wondered if the gigantic Broutosaurus roamed this pretty valley during the Mesozic age or if the upheavals of the Tertiary age gave us such a restful spot

On returning to Santa Fe I bade my guide good bye and went farther west picturing many of the ruins in the accessible and inaccessible places of Arizona

At one place in the Verdi Valley, east of Prescott, it was necessary to climb four sets of ladders to reach the Montezuma castle which was built in a saucer-shaped rock with a regular promenade capable of accommodating many people

A little distance away is the Montezuma well, a bottomless spring a couple hundred feet across, around which many ruins exist At times the water turns to a reddish mud

But a place of great interest is the Soda Springs, while they were only ten feet across, none of us could sink into them deeper than the hips The sensation of pushing your feet down and feeling nothing but bubbling sand is hard to describe

While studying the Apache Trail, we found many well preserved ruins near the Roosevelt Dam

STUDIO INCREASES PERSONNEL OF CINEMATOGRAPHIC STAFF

The Goldwyn Studios have engaged a group of the best known cinematographers in the motion picture industry to photograph the large productions now under way

David Kesson who filmed many of the Marshall Neilan productions, is now working with the director on "The Eternal Three"

John Mescall cinematographer and erstwhile champion of several golf tournaments is supervising the battery of cameras which Rupert Hughes is using on "Souls for Sale"

John Stumar who has worked with Lambert Hillyer for a number of years, is photographing "The Spoilers," which Hillyer is directing

Rudolph Bergquist has been assigned to the photography of "Red Lights," directed by Clarence Badger Bergquist photographed all of Nazimova's productions for Metro

Ben Reynolds, who started with Erich von Stroheim by filming "Blind Husbands," has remained with the director since that time, and will have charge of the camera work on "McTeague"

Charles Van Enger whose artistic handling of the photography in "The Christian" was highly commended by critics, is making "Three Wise Fools" directed by King Vidor

The American Cinematographer—

Herewith find $3 00 to pay for one year's subscription to The American Cinematographer, subscription to begin with the issue of 1923

Name

AMERICA'S FINEST
BRANDY-PORT
RYE-SCOTCH-GIN
ANISETTE, Etc.

Sold for non-alcoholic use

GUARANTEED
ORIGINAL STRENGTH

$1 per bottle, sufficient for 3 gallons finished product

We Have Everything
For the Home Bottlers

WRITE FOR OUR COMPLETE
ILLUSTRATED CATALOGUE
Mailed FREE on Request

CANADIAN
MALTED-RYE

Something NEW Great All Ready for Use No SPROUTING Smashing etc Packed in ½ Gallon Cans

3 Trial Cans for $4.50
12 (6 Gallons) $16.00

Complete Instructions Sent With Every Order

CANADIAN BARLEY,
MALT AND HOPS

The BEST and EASIEST to Make
3 Trial Cans with Imported HOPS $3.00
12 Cans With HOPS $10.00
Case of Two Dozen $18.00
SATISFACTION GUARANTEED OR MONEY REFUNDED

Stout, Vinto, Crown Caps Corks, Tubing, Filters, Bottles Straw Covers Oils Blenders, etc etc

We Ship All Over the World

Write at once for further information to

Montreal Bottlers Corporation,

129 E. 59th St, N. Y. City, U. S. A.

MEN!!! GIRLS!!!

BECOME FRIENDS

Join our Friendship Club MEMBERS IN EVERY CITY (both sexes) We put you in correspondence with many interesting and charming friends of all nations French, Irish, English German Hawaiian etc., both men and women Many are wealthy or will inherit FEE 75c per year 3 years, $2.00 This includes personal attention with full member's privilege and FREE subscription to our "Fold" magazine the lovers' leading publication for the period you have joined This magazine is full of ads from members who are lonesome and wish to correspond with you for amusement exchanging views etc Special trial offer till March 10 1923.

SIX MONTHS 50c
SATISFACTION GUARANTEED

"FOLD" MAGAZINE

Madison Square Sta., N. Y. City, N. Y.

MORE THAN A MAGAZINE—

The American Cinematographer records, from month to month, the research and findings of the best minds in the technical branches of the motion picture industry. It is a great instructive as well as entertaining power.

John Arnold, A S C, is photographing "The Fog," a Graf vehicle for Metro release For the past several years, Arnold has been filming Metro productions starring Viola Dana, whose activities have been halted temporarily, due to an attack of appendicitis

* * *

David Abel, A S C, is making preparations for the shooting of his next Fox production

* * *

Karl Brown, A S C, is photographing "Hollywood," a James Cruze production for Paramount.

* * *

Faxon Dean, A S C, is completing the camera work on "Sixty Cents an Hour,' Walter Hiers' first starring production

* * *

Al Gilks, A S C, is filming "Bluebeard's Eighth Wife,' starring Gloria Swanson and directed by Sam Wood.

* * *

Frank B Good, A S C, is photographing "Wolf Fangs" for Warner Brothers

* * *

Robert Newhard and Charles Stumar, both A S C members, are immersed in the task of bringing the Universal production of "The Hunchback of Notre Dame" to the screen as a photographic masterpiece

* * *

Kenneth MacLean, A S C, is filming the "You Know Me, Al" series, starring Lee Moran and based on a newspaper syndicate cartoon strip character, the brain child of Ring Larduer

* * *

John M Nickolaus, an official of the Standard Film Laboratories, addressed the February 19th open meeting of the American Society of Cinematographers on the various phases of laboratory work

Meaty discussions followed Nickolaus' address which went into various phases interesting to all

Nickolaus answered and fully discussed queries brought up on various subjects by members who were present This resulted in a mutual exchange of ideas which were beneficial to all present

Through the courtesy of Charles Van Enger, A S C, and the Goldwyn Pictures Corporation, a print of "The Christian," which Van Enger filmed, was exhibited The superiority of Van Enger's work in this production more than justifies the praises it has been receiving throughout the country

* * *

According to an announcement received from the C P. Goerz American Optical Company, Carl Paul Goerz, prominent manufacturer of optical goods and until his death head of the Optische Anstalt C P Goerz A G, of Berlin died on January 14th

Goerz began his optical activities in 1886 when he made an humble beginning in an establishment of a single room The present Goerz organization resulted from this start until it numbers the Berlin-Friedenau and Berlin Zehlendorf factories with numerous branches, including those of Cassel and Leipzig and with a list of 3000 employees Two of Goerz's sons who survive him will continue in the active management of the organization

Walter Griffin, A S C, has returned from Truckee, Cal, where he filmed location scenes for "The Man Who Cheated," directed by Clarence Bricker

* * *

Truckee evidently is the present location rendevous of A S C members, as Fred Jackman, president of the American Society of Cinematographers, has taken his company there for Jack London's "The Call of the Wild,' which he is directing as a special production

* * *

George Schneiderman A S C, also has been in Truckee for more than a fortnight shooting a Fox production

* * *

Floyd Jackman, A S C, to complete the circle, has been filming "The Eskimo Spy," starring Bull Montana, in the Truckee stamping ground It is said that it was a matter of difficulty to locate ear-muffs for Montana in that land of snows

* * *

Harry Perry, A S C, is shooting a forthcoming Cosmopolitan production at the Goldwyn studios

* * *

William Marshall, A S C, has finished the filming of "Tea With a Kick" and is making preparations for photographing a western production at the Robertson-Cole studios

* * *

Reggie Lyons, A S C, is finishing the camera work on the current Joe Rock production

* * *

A faulty automobile brake and the downward slope of a mountain road near Bakersfield, Calif combined as evil agents to fracture the leg of Philip E Rosen, A S C, when, while he was bending beside his automobile to lace a boot thong which had become untied, the machine began to roll and a rear wheel passed over Rosen's foot

Paul Perry and Robert Kurrle, both A S C members who were with Rosen at the time, rushed him to Bakersfield, where he was given surgical attention The injured member is knitting into shape and Rosen, who has returned to his home in Hollywood, hopes to be able to move about without the aid of crutches before many days have passed

* * *

At the open meeting of the American Society of Cinematographers, on February 5th, George A Blair, an official of the Eastman company and vice-president of the Society of Motion Picture Engineers, delivered an exceedingly informative and interesting talk on the manufacture of motion picture film

Blair's comprehension of film making not only manifested itself at every turn but he imparted this information in a manner that could not be misunderstood

In conjunction with his talk Blair exhibited motion pictures which illustrated the process of film making at the Eastman plant The film was very well produced and was enhanced by the cleverness of the illustrations which appeared in the sub-titles While this film may be classed as an educational vehicle, the Eastman company is to be commended on the fact that they gave full screen credit to the cinematographer who shot it Messrs Brulator, German and Connor of the Eastman organization accompanied Blair at the meeting

HOW TO LOCATE MEMBERS OF THE

American Society of Cinematographers

Phone Holly 4404

OFFICERS

Fred W. Jackman	President
L. Guy Wilky	First Vice-President
Victor Milner	Second Vice-President
Gilbert Warrenton	Third Vice-President
Jackson J. Rose	Treasurer
Philip H. Whitman	Secretary

BOARD OF GOVERNORS

John Arnold, Victor Milner, H. Lyman Broening, James Van Trees, Kenneth G. MacLean, Frank B. Good, Fred W. Jackman, Jackson J. Rose, Philip E. Rosen, Homer A. Scott, Paul Perry, Charles Van Enger, George Schneiderman, Philip H. Whitman, L. Guy Wilky

Abel, David—Fox Studios
Arnold, John—with Viola Dana, Metro Studio.
Barlatier, Andre—Van Dyke S. A. Studio, Chicago, Ill.
Barnes, George S.—with Louis Burston, Metro
Beckway, Wm. J.—
Benoit, Georges—with Richard Walton Tully, James Young, United
Broening, H. Lyman—with Mack Sennett, Sennett Studio
Brodin, Norbert P.—with Joseph Schenck, United Studios
Bergquist, Rudolph J.—with Clarence Badger, Goldwyn Studio
Buttenheim, Joseph—Fox Studios
Brown, Karl—with James Cruze, Lasky Studio
Cann, Bert—Europe
Corby, Francis—Fred Fishbeck, United Studios
Cowling, Herford T.—Travel Pictures, Europe
Cronjager, Henry—with Madge Kennedy, New York City
Davey, Allen M.—Stuart Paton, Universal
Dean, Faxon M.—with Lasky Studio
Depew, Ernest S.—with Al St. John, Fox Sunshine
Doran, Robert S.—with Charles Parrott, Roach Studio
Dored, John—Scenic, Russia, Pathe.
Dubray, Joseph A.—with R-C Studio
DuPar, E. B.—with Warner Brothers
Du Pont, Max B.—with Regal Pictures, Wm. Seiter, Ince Studio
Edeson, Arthur—with Douglas Fairbanks, Fairbanks-Pickford Studio
Evans, Perry—with Mack Sennett Productions, Sennett Studio.
Fildew, William—with Universal
Fisher, Russ G.—with Douglas Mac Lean, Hollywood Studio
Fowler, Harry M.—
Gaudio, Tony G.—with Norma Talmadge, Metro Studio
Gilks, A. L.—with Sam Woods, Gloria Swanson, Lasky Studio,
Good, Frank B.—with Jackie Coogan, United Studio
Granville, Fred L.—directing British International Corp., London
Gray, King D.—
Griffin, Walter L.—with David M. Hartford Prods.
Guissart, Rene—with Graham Wilcox Prods., in charge of photography, London
Helmerl, Alois G.—
Jackman, Floyd—Hunt Stromberg, Metro Studio
Jackman, Fred W.—Supervising Cinematographer Mack Sennett Studio.
Kline, Ben H.—with Universal
Koenekamp, Hans F.—with Larry Semon, Vitagraph Studio
Kull, Edward—
Kurrle, Robert—
Lockwood, J. R.—
Lundin, Walter—with Harold Lloyd, Roach Studio
Lyons, Reginald E.—with Joe Rock, Universal Studio
MacKenzie, Jack—with Chester Bennett, United Studio
MacLean, Kenneth G.—
Marshall, William—
Meehan, George—with Charles Ray, Ray Studio.
Miller, Virgil E.—with Universal
Milner, Victor—with Universal
Morgan, Ira H.—Marion Davies—Cosmopolitan, New York
Newhard, Robert S.—with Wallace Worsley, Universal Studio
Nolton, Stephen S.—
Overbaugh, Roy F.—with Richard Barthelmess, New York City
Palmer, Ernest S.—John Stahl, Mayer Studio
LePicard, Marcel—
Perry, Paul P.—with Mary Pickford, Pickford Fairbanks Studio
Polito, Sol—With Edwin Carewe
Reynolds, Ben F.—with Von Stroheim, Goldwyn Studio
Ries, Park J.—with Lloyd Hamilton, United Studio
Rizard, Georges—with Charles Ray, Ray Studio
Rose, Jackson—
Rosen, Philip E.—
Rosher, Charles—with Mary Pickford, Pickford Fairbanks Studio
Schoenbaum, Chas. E.—with Lasky Studio
Schneiderman, George—with Fox Studio
Seitz, John F.—with Rex Ingram, Metro Studio
Seigler, Allen—Cosmopolitan, New York
Sharp, Henry—with Ince, Ince Studio
Short, Don—with Fox Studio
Smith, Steve, Jr.—with Vitagraph Studio
Steene, E. Burton—New York
Stumar, Charles—with Universal
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio
Van Enger, Charles—with King Vidor, Goldwyn Studio.
Van Trees, James—with Lasky
Walter, R. W.—with Mack Sennett Productions, Sennett Studio.
Warrenton, Gilbert—with Cosmopolitan, New York
Whitman, Philip H.—with Universal Experimental Department
Wilky, L. Guy—with William De Mille, Lasky Studio

Dexter, G. R.—Attorney
Paley, William "Daddy"—Honorary Member
Thomas A. Edison, Honorary Member

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and third Monday of each month the open meeting is held, and on the second and the fourth the meeting of the Board of Governors.

LOYALTY PROGRESS ART

Hollywood News Print

Illustrating the results obtained with the

VARIABLE MAGNIFICATION FOCUSING TELESCOPE

Normal size aperture without magnification, showing the inverted image as now used in general practice on other cameras.

The same image *ERECTED* and magnified *FIVE TIMES* and brought to within three inches of the operator's eye by virtue of a collective lens. At this magnification the entire field is visible and optically correct.

The same image *ERECTED* and magnified *TEN TIMES* with nearly the entire field visible. The dotted circle shows the usable field in plain view of the operator. This telescope was particularly designed with a large eyepiece, being 1½ inches in diameter.

These different magnifications are obtained by the simple moving of a small lever, and are at the instant command of the operator

See next issue for further illustrations

MITCHELL CAMERA COMPANY

6025 Santa Monica Blvd. **Los Angeles, California**